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## ABSTRACT

This paper attempts to define meta-rhetoric. Meta-rhetoric is a collection of micro-rhetoric taken together to suggest a larger image in the mind's eye of the reader. An analogy is suggested between a large graphic image comprised of numerous individual mini-images. It is asserted that, in an analogous manner, readers of a text organized around a meta-rhetorical counterpoint can be drawn into the textual development as co-producers of the textual imagery. As the text is read, the various elements of the micro-rhetoric begin to form and suggest a global image in the mind's eye. This paper presents three aspects of the way meta-rhetoric is used in textual styling, illustrating with examples drawn from the following French artistic expressions: texts, speeches, films, and novelettes. It is concluded that meta-rhetoric can be used to stylize text in three ways: through textual seasoning, memory, and sign posting. (Contains 16 references.) (KFT)

# Meta-rhetoric : The Art of Counterpoint

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## Abstract

Meta-rhetoric is defined as the conceptual synthesis of the individual aspects of rhetoric used by the author to nuance the text which viewed *dans l'ensemble* forms another level of imagery that not only provides a possible counterpoint to the story but an occasion to further engage the reader as an active co-producer of the textual imagery. This meta-rhetorical stylising, is illustrated through the analysis of various speeches, plays, films and novellettes drawn from French artistic expressions.

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KeyWords : Rhetoric, Textual Articulation, Meta-rhetoric and Metalanguage

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## META-RHETORIC : THE ART OF COUNTERPOINT

Since Pericles' emotional funeral oration commemorating the sacrifices made by the Athenian soldiers killed during the first year of the Peloponnesian war, rhetoric has become one of the most studied ways to enrich a text by crafting the message to be therein delivered. Today, the palette of rhetoric from which authors may select the metaphors, comparisons, hyperboles and the like needed to nuance the text is indeed enormous. This variety provides a unique opportunity to select the individual elements of rhetoric or "micro-rhetoric" so that taken together they create a global counterpoint referred to as Meta-rhetoric<sup>1</sup>. This concept has a current poster-art analogy. Consider the 3-D Magic Eye posters which are composed of numerous individual mini-pictures ingeniously organised so that when viewed *en toto* produce a three-dimensional image which, quite astonishingly, seems to rise off the poster! In an analogous manner, readers of a text organised around a meta-rhetorical counterpoint can be drawn into the textual development as co-producers of the textual imagery. Specifically, as one reads a text, the various elements of micro-rhetoric begin to form or suggest a global image in the "mind's-eye" of the reader. After a time, the reader begins to anticipate and then to search for the nuances provided by the micro-rhetoric. In this manner, the reader is drawn into the story as a co-producer.

Therefore, the careful organisation of the micro-components of rhetoric enables the author to enrich the text through the counterpoint provided by the meta-rhetoric and at the same time to bring the reader in as a co-producer of the text. In this research, three aspects of the way that meta-rhetoric is used in textual stylising will be examined and illustrated with examples drawn from the following French artistic expressions : texts, speeches, films and novellettes. Although presented in this specific cultural context, these ideas are certainly cross-cultural.

### Textual seasoning

In this *mode d'emploi*, the author uses a meta-rhetoric perspective to enrich the contextual rapport between the message encoded in the text and the general cultural connaissance of the audience. The intention is to bring the emotional texture of the story into relief through the global imagery produced by the meta-rhetoric. For example, consider the following D-day speech made by General de Gaulle who, because of the Nazi occupation, left France to set up his resistance "government" in England. Certainly, he was well aware of the profound historical significance that this speech would have as the narrative exposition to the Allied landing at Normandie. Consider the introductory section of this speech:

D'immenses moyens d'attaque, c'est-à-dire pour nous de secours ont commencé à **déferler** à partir des **rivages** de la veille Angleterre. Devant ce dernier bastion de l'Europe à l'Ouest, fut arrêtée naguère **la marée** de l'oppression allemande. Il est aujourd'hui la base de départ de l'offensive de la liberté. La France, **submergée** depuis quatre ans, mais non point réduite, ni vaincue, la France est debout pour y prendre part.

In the short, but incredibly dense introductory section, de Gaulle uses four words, above in bold, which help to underscore the important role that water would play in that pivotal moment in the history of the world. Consider the scene –de Gaulle separated from France by the English Channel in a BBC studio nervously awaiting the broadcast of his speech – at the same time the ocean is about to deliver the Allies onto the beaches of north-western France. Each of the four *mots figurés* bolded above serves to remind the listeners of the importance of water in the separation of de Gaulle as the leader of the French government-in-exile as well as the medium utilized by the Allies to aide in the liberation of France.

### Memory

The second aspect of meta-rhetoric draws upon the network of micro-imagery to recall a set of circumstances that have occurred at a particular dramatic point in the story. This brief moment of recall is much like an “emotional flashback” intended to re-produce a previously experienced emotional state. An excellent example of this aspect of the meta-rhetoric may be drawn from *Bleu, Blanc, Rouge*, the cinematic trilogy of Krzysztof Kieslowski. Consider *Bleu*, which opens with an automobile speeding along a lonely country road at dawn, in French sometimes referred to as *l'heure bleue*. There is a gentle mist falling producing a blue haze which has settled over the countryside. In the front seat of the car is the wife of the driver; their young daughter, who is seated in the back seat, has opened the back window out of which she is holding a blue Mylar ballon. At this moment, the car, leaking brake fluid, fails to negotiate a dangerous curve. The horrible accident that ensues kills the child and the driver; only the woman survives.

As the film continues, at certain points a blue haze invades the scene, lingers for a brief instance and then slowly evaporates. This re-colorisation re-contextualises the scene. For example, no longer is one just watching two people having a conversation over a cup of coffee; but rather, at the moment when the blue tint re-colorises the scene, Kieslowski invites the audience to re-experience their reaction to that horrible moment when the car slammed into the tree. In addition, there are scenes where numerous blue decorative glass beads hanging from the ceiling are randomly twisting about much like the Mylar ballon. As these blue baubles catch the sunlight pouring in through the window, the scene is bathed in a subtle blue hue again recalling the horrors of the accident.

This network of re-colorisation provides the meta-rhetorical memory that Kieslowski crafts into the film and in that sense becomes the mechanism by which the film is personalised for the individual viewers as they re-encode their reaction to the horrors of that tragic accident.

As an another example of a meta-rhetorical construction which integrates a tonal facette with that of historical memory, consider Jean Giraudoux's play *La Geurre de Troie n'Aura pas Lieu* (1994). In order to appreciate the utilisation of these two aspects—a tonal perspective organised around a historical opposition—in developing the meta-rhetoric, it is important to understand the historical milieu of France in 1935, the year the play premiered.

In 1930, the Nazi Party began to make serious inroads in the German political landscape by attacking the restrictive tenets of the Treaty of Versailles and pinning the blame for the devastating depression and the resultant runaway inflation on the Jewish sector of the economy. By 1933, the Nazi Party held 288 seats in the *Reichstag* compared to a mere 12

held in 1928. In 1933, Hitler was elected Chancellor and established The Hitler Youth. In 1935, Jews were stripped of German citizenship and Hitler begins to call for *Lebensraum*. [Noakes and Pridham, 1983]

There was no dearth of opinion in France as to the implications of the events occurring in Germany and their eventual effect on the world theater—and in particular as they would affect France. During this period, the French came to believe that the League of Nations was a dangerous farce that served only to give the world a sense of false security concerning the posturing of Hitler's Germany. More and more, the French saw themselves isolated. The French Left distrusted and rejected any alliance with the fascist Italy of Mussolini; with equal passion, the Right dismissed any cooperation with the Communists then in control of Russia. Further, the French had no confidence in the English who under the weak and compromising leadership of the "Peace in our time Chamberlain" seemed to believe Hitler's promise of non-aggression. Finally, the United States, preoccupied with the New Deal, seemed almost disinterested in the troubled European political theatre.[Miquel,1976] It is into this atmosphere that on 22 November 1935 [Body et Dawson, 1997] Giraudoux presented *La Guerre de Troie n'Aura pas Lieu*. This work is expertly organised around the Greek mythology surrounding the Trojan War which is seen as a metaphorical isomorph to the situation promoting the political and economic realities of France in 1935.[Desroches, 1968] Giraudoux develops the informational relationships between two of the principal characters in the Greek drama—Cassandre et Hélène—so as to underscore the polemic of the day. For example, the historical Cassandre can foretell the future, but ironically her version of the truth is categorically rejected because her power of persuasion has been taken from her; in

opposition, the beautiful Hélène, citizen of Troy, is taken by Paris –an act that motivates and rationalises the loosing of the dogs of war. Given this known historical configuration, Giraudoux modifies the historical roles so that Cassandre is presented as a person who, by her own admission, has or perhaps chooses to have no ability to “see” the future; in opposition Hélène, who perhaps represents metaphorically the occupied German territory [Desroches, 1968] or perhaps war itself[Singerman, 1976] , is the voice of reality articulating the actual circumstances which are motivating the crescendo of events which as we now know result in the historical fact: Hitler invades Poland and thus starts WW II. In addition to these role modifications, Giraudoux organises the play around a tonal meta-rhetoric where Cassandre is cast in the obscurity of the shadows which lack color, while in opposition, the tonal frame of reference given to Hélène is rich with color. It is through the use of colors that Giraudoux insists on the counterpoint between the historical characters and those who are in the play as follows:

The play begins as Andromaque addresses Cassandre.

**Cela ne te fatigue pas de ne voir et de ne prévoir que l'effroyable.**

Cassandre

**Je ne vois rien, Andromaque. Je ne prévois rien. Je tiens seulement compte de deux bêtises, celle des hommes et celle des éléments.**

The scene essentially ends with an affirmation that Cassandre is not predicting the future but rather offering a model to predict the future.

Andromaque à Cassandre

**Je ne sais pas ce qu'est le destin.**

Cassandre

**Je vais te le dire. C'est simplement la forme accélérée du temps. C'est épouvantable.**[pp. 29- 30]

Essentially Cassandra is suggesting the basics of a simulation model<sup>2</sup> as a means to perceive the eventual reality by projecting the logical possibilities suggested by recent historical relationships; that is, simply follow the reality, as one observes it, to its logical conclusion. Using the tonal meta-rhetoric Giraudoux underscores the modified role oppositions as follows : the lack of color that obscures reality is the perspective given to Cassandra; whereas the interpretations of the events of the day given by Hélène are cast in vibrant color. For example, consider the following discourse which starts with Hélène responding to Cassandra's mention of the *deux bêtises* noted above:

Hélène

**Entre les objets et les êtres, certains sont colorés pour moi.  
Ceux-là je les vois. Je crois en eux. Je n'ai jamais bien pu voir  
Ménélas.**

Hector

**Il a dû pourtant s'approcher très près.**

Hélène

**J'ai pu le toucher. Je ne peux pas dire que je l'ai vu. [p. 74]**

During the next scene, ce theme reappears in an even more definitive forme.

Hélène (à Hector)

**Ne me brusquez pas . . . Je choisis les événements comme je  
choisis les objets et les hommes. Je choisis ceux qui ne sont pas  
pour moi des ombres. Je choisis ceux que je vois.**

Hector

**Je sais, vous l'avez dit: ceux que vous voyez colorés. Et vous ne  
vous voyez pas rentrant dans quelques jours au palais de Ménélas.**

Hélène

**Non. Difficilement.**

Hector

**On peut habiller votre mari très brillant pour ce retour.**

Hélène

**Toute la pourpre de toutes les coquilles ne me le rendrait pas  
visible.**

Hector

**Voici ta concurrente, Cassandra. Celle-là aussi lit l'avenir.**

Hélène

Je ne lis pas l'avenir. Mais, dans cet avenir, je vois des scènes colorées, d'autres ternes. Jusqu'ici ce sont toujours les scènes colorées qui ont eu lieu.

Hector

Nous allons vous remettre aux Grecs en plein midi, sur le sable aveuglant, entre la mer violette et le mur ocre. Nous serons tous en cuirasses d'or à jupe rouge, et entre mon étalon blanc et la jument noire de Priam, mes soeurs en peplum vert vous remettront nue à l'ambassadeur grec, dont je devine, au-dessus du casque d'argent, le plumet amarante. Vous voyez cela, je pense?

Hélène

Non, du tout. C'est tout sombre.[pp. 77-8]

The use of color here clearly establishes the relationship between Hélène's vibrante sense of reality and Cassandre's role as a non-voyant. The tonal counterpoint continues as follows:

Cassandre

Moi, je ne vois rien, coloré ou terne. - - -

Hélène

Moi, dans mes scènes colorées, je vois quelquefois un détail plus étincelant encore que les autres. Je ne l'ai pas dit à Hector. Mais le cou de son fils est illuminé, la place du cou où bat l'artère... .

Cassandre

Moi, je suis comme un aveugle qui va à tâtons. Mais c'est au milieu de la vérité que je suis aveugle. Eux tous voient, et ils voient le mensonge. Je tâte la vérité.

Hélène

Notre avantage, c'est que nos visions se confondent avec nos souvenirs, l'avenir avec le passé! [p.82]

The final tonal meta-rhetoric underscores the moment of the *dénouement* where Giraudoux introduces Peace as an explicit personification. This seems to be the point in the play where the meta-rhetoric insists on the visible/obscure opposition relative to the issue of the impending war.

La Paix apparaît  
Hélène  
**Comme elle est joie!**

La Paix  
**Au secours, Hélène, aide-moi!**

Hélène  
**Mais comme elle est pâle.**

La Paix  
**Je suis pâle? Comment, pâle! Tu ne vois pas cet or dans mes cheveux?**

Hélène  
**Tiens, de l'or gris? C'est une nouveauté . . .**

La Paix  
**De l'or gris! Mon or est gris?**

Peace then quietly leaves the scene. Essentially she disappears. Giraudoux closes the scene as follows:

Hélène  
**Elle a disparu?**

Cassandre  
**Je pense qu'elle se met un peu de rouge?**

*La paix reparaît, outrageusement fardée.*

La Paix  
**Et comme cela?**

Hélène  
**Je la vois de moins en moins** [pp. 82-3]

This completes the illustration of the prediction system as suggested by Cassandra—observe the reality as it occurs, here the events noted in color as viewed through the eyes Hélène, and then project their logical consequence. In this way the future may be intuited. For example, even though Peace is “introduced” by Cassandre, she is evaluated by Hélène. The tonal meta-rhetoric leads Hélène to express a sense of impending doom due to her inability to clearly “see” Peace even though she reappears *outrageusement fardée*.

In summary, the irony here cannot be missed. The historical Hélène who is captured by Paris, the person, now is used to produce the information to address the question –Will Paris, the city, be captured? In this way, Giraudoux takes the simple dramatic device of using a historical reality to motivate a discussion of the current socio-political landscape [see Pocknell, 1981] and through the reorganisation of the roles given to Cassandre and Hélène produces an ambiguous multi-dimensional environment which gives the play the necessary paradoxical richness to function in the complicated and confused socio-political environment of the France of 1935. This is where the tonal meta-rhetoric plays a key role. In this scenario, Hélène who reports the reality suggested by the simulation model counterpointed by the tonal meta-rhetoric gives to the audience the “resolution” of the play from Giraudoux's perspective—the reality of war is the inevitable conclusion of the events of the day.

### SIGNPOSTING

The third aspect of meta-rhetoric involves the placement of certain key words and phrases throughout the text so as to first catch the attention of the reader and then guide the development of the textual imagery which usually is then suddenly revealed in the *dénouement*. In this way, the meta-rhetoric not only serves to guide, but also to involve the reader in the search for key words or phrases. This aspect is illustrated by the literature of the fantastic; in particular : *Le Diable Amoureux* (1981) by Jacques Cazotte and *La Vénus d'Ille* (1982) by Prosper Mérimée.

### LE DIABLE AMOUREUX: AN EXAMINATION OF THE MUTILICITY OF ROLES

This short story appeared for the first time in 1772 in the pre-Revolutionary France so eloquently portrayed by Laclos in *Les Liaisons Dangereuses* (1961). One of the seminal

works in the field of literature this *roman épistolaire* describes a social milieu that is best characterised by *son allure libertine*.

In the *Le Diable Amoureux*, Cazotte details the events in the life of Alvare, a young man employed in the guard of an Italian castle. The story opens as he cedes to the taunts and challenges of his fellow cabalists and summons the devil. After the devil appears, he is confronted with a series of challenges that test his character and force him to confront the eventual path of his life.

As one reads the story, one is struck by the frequency with which the number three appears in the text. In this relatively short text, the number three appears twelve times. The first time it is encountered is when Alvare, following the formula given to him by the cabalists, pronounces the word Béalzébuth three times. For example,

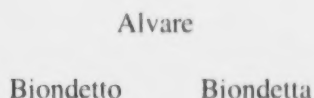
**- - - je prononce l'évocation d'une voix claire et soutenue, et, en grossissant le son, j'appelle, à trois reprises et à très courts intervalles, Béalzébuth.**[p.39]

This number repeats throughout the text suggesting the triangularity typically in evidence in the complex world of love and libertinage. This classic geometric form dominates the meta-rhetoric of the story and manifests itself in all of Alvare's entanglements. For example, there are three principal locations where the action takes place: Naples, where the devil is summoned, Venice, where Alvare is involved in a love triangle which ends in the stabbing of Olympia, a courtesan that he meets during the nights of Carnival, and finally, the château of Alvare's mother where he confronts three possible futures: he could —replace his brother as a lieutenant in the place guard, join a religious order; or finally, take over the management of the château, marry and become a respected member of that social milieu.

Cazotte's omnipresent triangularity forms the meta-rhetoric around which the libertinage of the story is put into place. For example, when Alvare summons the devil, it first appears as a camel, then as a dog and finally for the third time as a page named Biondetto. As the camel, the devil, asks Alvare "*Che vuoi?*" [What do you want?] Alvare asks the devil to metamorphose into *un chien*—a male dog. However, the devil transforms into *une chienne*—a bitch. Final, the devil takes a human form which throughout the story changes from a male incarnation —Biondetto, to the female version,—Biondetta. For example, when Alvare is involved in a love triangle in Venice, Olympia, blind with jalousie, writes a note to Biondetto—*the male incarnation* where she says:

**Je ne sais qui vous êtes, madame, ni ce que vous pouvez faire chez don Alvare; - - -** [p.69]

This statement affirms, and in a sense underscores, the ambiguity sexual that is represented by the following triangle which is the meta-rhetoric organising theme of the text :



This juxtaposition triangular, in no uncertain terms, again suggests three possibilities : a homosexual relationship, a *ménage à trois*, or a heterosexual relationship. This ingenious styling which is promoted by the numerical meta-rhetoric establishes Cazotte as one of the first to broach these complicated social and moral issues even for the social milieu of pre-Revolutionary France.

**LA VÉNU S D'ILLE : A TIMELY STUDY OF POLARITY**

*La Vénus d'Ille* of Mérimée details the story of a sophisticated academic from Paris who has been invited to attend a wedding in the countryside. When he arrives at the manor house, he learns that an antiquity has been unearthed by the host of the wedding, himself an amateur archeologist. The archeological find is an enormous bronze statue of Vénus—the goddess of love. After the Parisian has settled in to await the wedding ceremony, the story shifts to Alphonse, the groom-to-be, who is on his way to play a racket sport match. Unfortunately, he has forgotten to leave the wedding ring in his room. Because does not want to play the match with the ring in his pocket lest he lose it, he decides to place it on the finger of Vénus for safekeeping. After the match, the ring cannot be removed from her finger. Perplexed, Alphonse decides to use another ring and the wedding is held without incident; however, on the wedding night as he slides into bed to consummate the wedding, he feels, not his wife, but rather something icy-cold and metallic. While what actually transpires in the wedding chamber is not detailed in the story, the result is clear: Alphonse has been brutally murdered and is found with what appears to be singed flesh around his neck as if he were strangled by bans of white hot metal!

The bride, now transformed into a widow, takes her revenge against the statue by having it melted down and recast into a clock which she has installed in the church tower. In this role, the statue of Vénus has replaced a clock that did not work and now she serves the community by marking the passage of time and sounding the hour. The story ends as it is noted that since the statue has be transformed and installed in the clock tower a frost has twice destroyed the wine crop of the community.

To develop this story, Mérimée fills his tale with bi-polar indications of positives and negatives. For example, the story starts with a contrast between the gentleman academic from Paris and a *compagnard* from Catalogne who shows him the way to the manor house. The Catalan is crude, mercenary and speaks a rather low level of French even for this rural setting. For example, upon meeting his eventual guide, the Parisian remarks:

**J'étais recommandé à M. de Peyrehorade par mon ami M. de P.  
C'était, m'avait-il dit, un antiquaire fort instruit et d'une  
complaisance à toute épreuve.**[p.31]

After they have arrived at the manor house, the guide indicates that a statue has been found—in reality an archeological treasure. The Catalan states regarding the archaeological find:

**Oui, bien en cuivre, et il y en a de quoi faire des gros sous.** [p. 32]

From his perspective, the value of the statue is related to the market value of the copper. Another instance of the bi-polarity used by Mérimée has to do with the statue placed in opposition to the bride-to-be. For example, in discussing the statue, the lord of the manor notes :

**Nous piochons toujours, nous piochons, et voilà qu'il paraît une  
main noire, qui semblait la main d'un mort qui sortait de terre.**[p. 32] - - -. **Quelque bonne Vierge en bronze d'un couvent détruit.  
Une bonne Vierge! ah bien oui!. . . Je l'aurais bien reconnue, si  
ç'avait été une bonne Vierge. C'est une idole, - - -. On dirait  
qu'elle vous dévisage. On baisse les yeux, oui, en la  
regardant.**[p.33]

Further, to insist on the bi-polarity that exists between the bride and the statue, the lord of the manor continues:

- - - il y a deux Vénus sous mon toit. L'une, je l'ai trouvée dans la terre comme une truffe; l'autre, descendue des cieux - - -. Mon fils, choisis de la Vénus romaine ou de la catalane celle que tu préfères. - - - La romaine est froide, la catalane enflamme tout ce qui l'approche[p. 51]

Finally, the classic bi-polar designation—*blanc et noir*—is used to describe the two female protagonists. Note the citation above from page 32 and :

Une grande femme noire plus qu'à moitié nue - - -. Elle vous fixe avec ses grands yeux blancs. . .[pp. 32-3] La romaine est noire, la catalane est blanche. [p.51]

In this way the author leads the reader to understand and to expect a clearly delineated polarity regarding any interactions with the statue.

The final aspect of meta-rhetoric is found in the words chosen throughout the text.

Mérimée makes five references to clocks—*les cloches ou les montres* in the text; in addition he refers, in a number of instances, to the exact time when an event is to take place. These temporal precisions, along with the mentions of the timepieces, establishes the other aspect of meta-rhetoric that produces an enrichment to the *dénouement* of the story :

Après la mort de son mari, le premier soin de Mme de Peyrehorade fut de la faire fondre en cloche, et sous cette nouvelle forme elle sert à l'église d'Ille. Mais, ajoute M. de P., il semble qu'un mauvais sort poursuive ceux qui possèdent ce bronze. Depuis que cette cloche sonne à Ille, les vignes ont gelé deux fois.[p. 58]

Here the two aspects of the meta-rhetoric—the bi-polarity and the temporal references—come together to produce an ingeniously designed *dénouement* which contains a clever

use of the word *le temps* that in French means time as well as the weather. For example, one could summarise the above *dénouement* something like :

"La Vénus funeste a pris sa propre espèce de revanche quand elle a arrêté la cloche << humaine >> de son prétendu fiancé Alphonse. Puis, cet acte meurtrier a poussé sa veuve à prendre sa propre revanche—la transformation de cette statue démoniaque en horloge qui marque le temps et en même temps parvient à contrôler le temps—sa <<re-revanche>>".

Here *le temps*, as a synthesis of the two forms of the meta-rhetoric, is used in its two senses: the time the first usage and the weather the second form utilized.

### Conclusion

These examples serve to demonstrate three ways that meta-rhetoric may be used to stylise the text : textual seasoning, memory and signposting. The basis of this research investigation is of course the well-studied use of rhetoric as an elective mechanism of textual articulation. For example, as Oxenhandler[1969, p.99] notes:

"Metaphorical statement is, of course, dialectical. The metaphor is a verbal construct, entity, etc., which is affirmed to be both itself and something else at the same time. Like dialectic, metaphor thrusts forward, yet it does not abandon its own self-identify in so doing."

It is suggested by this research that in this forward thrust, rhetoric also permits the author to organise the micro-rhetoric so as to create a third level of imagery here noted as meta-rhetoric. This meta-rhetoric provides a counterpoint to the development of the rhetorical images and at the same time involves the reader in the same way that the individual rhetoric offers readers the opportunity to craft their personal version of the textual imagery. In this way, the reader is drawn, or perhaps further drawn, into the text not only as reader/searcher but also as a synthesiser. For example, as one reads the *Le Diable Amoureux* and encounters the number three at a frequency which surpasses "the chance occurrence," the reader is invited to pose the following questions —Why am I reading the

number three over and over again? Why are all of the important relationships given in the text in groups of three? At this level of cognition, readers begin to search for these relationships and their creative mental processes of cognition are engaged to cohere the logic of these individual images to form the meta-rhetorical counterpoints.

## NOTES

### Note 1

This idea is consistent with the concept of metalanguage proposed by Barthes(1993-4). For example, according to Buffat(1993) who discusses connotation as the assemblage and synthesis of related myth structures:

L'usage barthésien de la notion de connotation est lié à ce qu'il appelait lui-même « l'aventure sémiologique », dont relève la plus grande partie de son oeuvre, des *Eléments de sémiologie*(1964) à *S/Z*(1970) - - - Avec *Mythologies*(1957) nous avons bien affaire à la connotation -les mythes sont des connotations -mais le terme n'apparaît pas. Barthes essaie de cerner son objet à l'aide du couple métalangage/langage-objet. Son usage -en tout cas pour moi- demeure en l'occurrence assez énigmatique, puisque, si les mythes sont des connotations, le métalangage est l'inverse de la connotation.[p. 105]

Further, from a different perspective Melloul(1993) examines the germination of metalanguage from the multi-faceted nature of language imprecision a topic which we are also exploring( Lusk and Belhadjali(2000)):

Entendons bien que cette expérience de l'illisibilité et de l'opacité du signifiant n'est pas celle, négative, d'un défaut de sens mais celle, positive, d'un excès de sens[p. 184]

These issue are also discussed by Dubois( 1999).

### Note 2

It is interesting to note that what Cassandre is suggesting is that if one encodes the reality relationships that one observes it is possible to "allow" these events to run forward in time and thus ascertain their probable future state. This is in fact the exact simulation process developed by Operations Analysts in England to cope with the complicated contingencies evidenced in coordinating strategic planning with tactical resource deployment during WW II. This is truly a remarkably sophisticated insight into the process of simulation that at the time the play premiered -1935 was not yet formally developed.

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